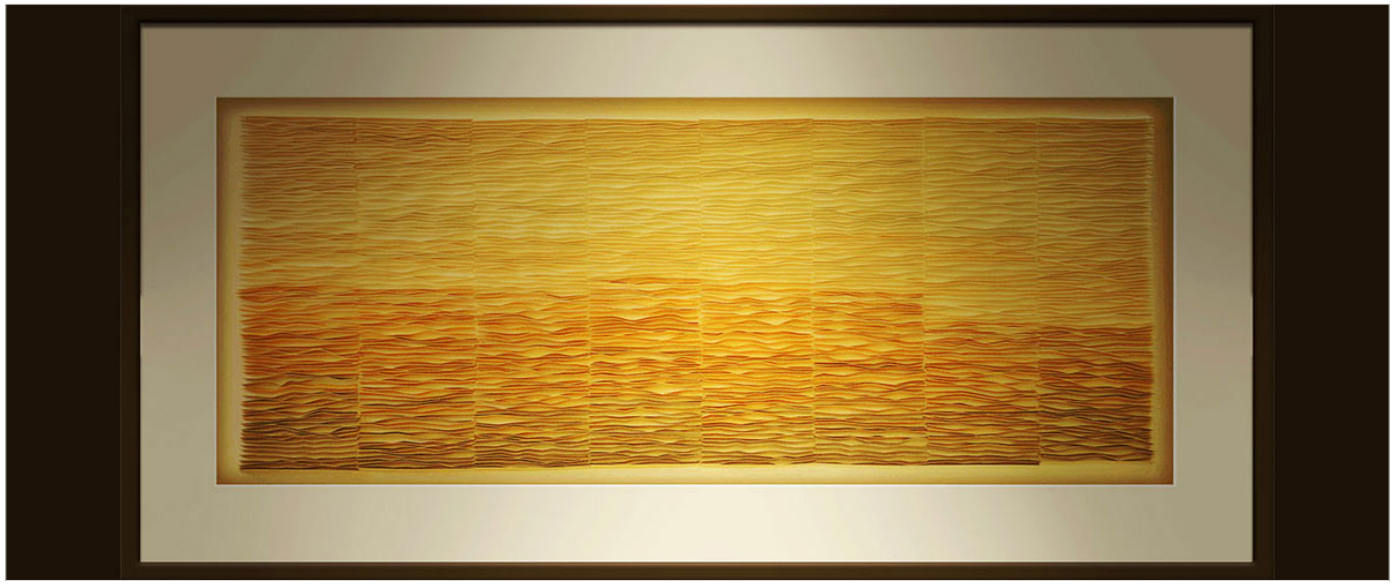
Design Course

Paper Relief

Making of Paper Sculpture

by
Prof. Sumant Rao and Sunil Mahajan
IDC, IIT Bombay



Source:
https://www.dsource.in/course/paper-relief

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Source:
https://www.dsource.in/course/paper-relief/introduction

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Introduction

In this module, one can understand the process of making a paper sculpture in a few images. There are many ways and techniques in which this area may be explored. This is just one of them.

You can begin by selecting an idea or an image that you find captivating. For instance, walking by the sea shore, watching the sunset is something that no one gets tired of doing. There is something peaceful about the waves reflecting sunlight, and thrashing onto the shore and merging into completeness.

The plain shades of paper, its texture and it qualities make it an interesting material to work with during tactile image making. Its intrinsic qualities allow it to be manipulated and coaxed into different shapes and objects to create masterpieces.

Try visualizing this image in a number of ways as it may help you to see the image from all possible angles. This observation helps while creating an artwork using minimal materials. The idea is to create an illusion of a sunset by using paper strips.

Using papers with a thickness of up to 250 gsm, in lighter shades you have to cut them into strips of 100mm X 10mm in size. By pasting those vertically on a flat white mount board, paper folds can be used to create the illusions of the setting sunlight, on waves. Then by sticking, cleaning, trimming, folding, shaping and so on, each piece of paper strip can be glued together on a flat surface to create a relief texture.

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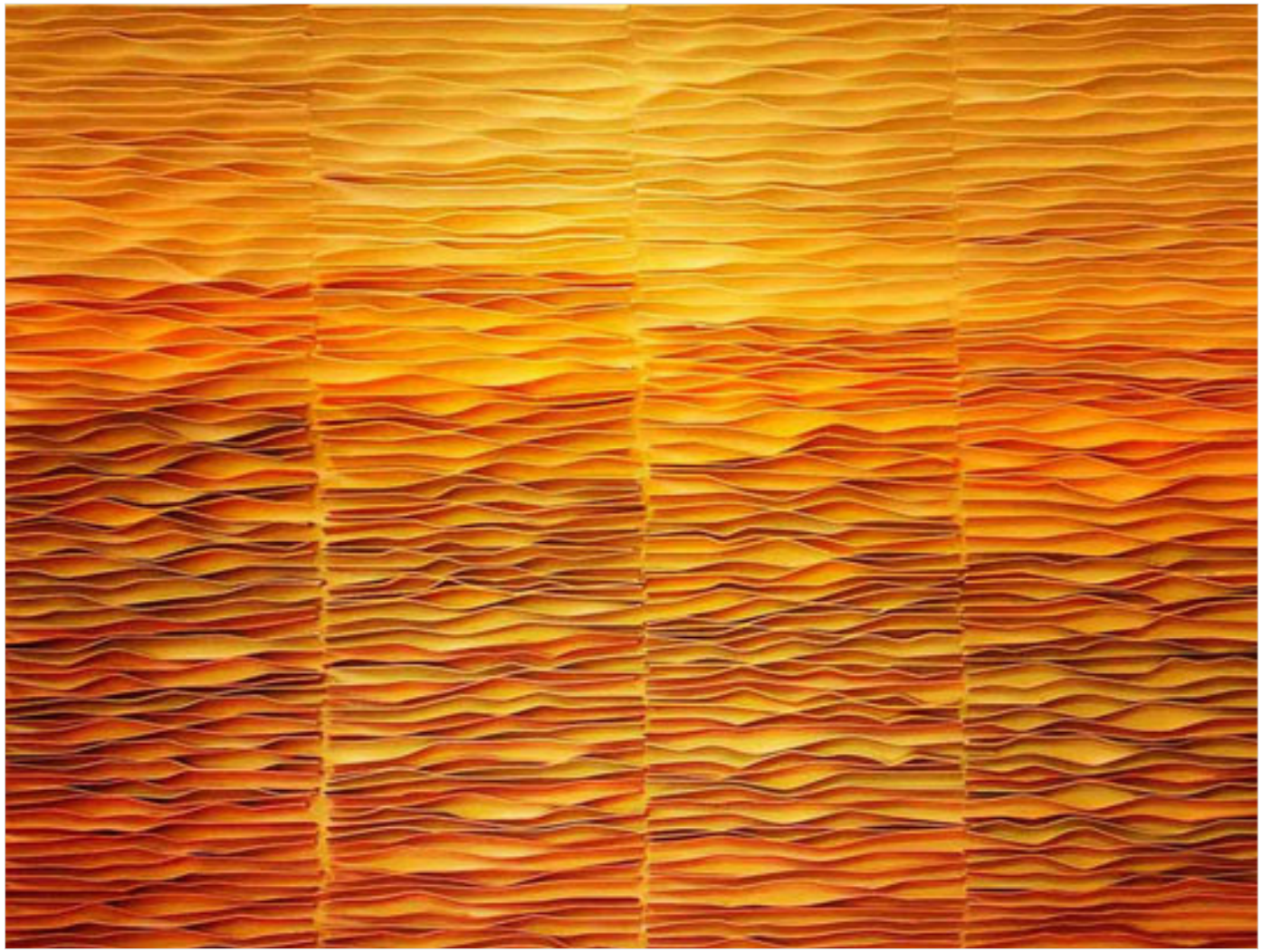

Source:
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https://www.dsource.in/course/paper-relief/observing-environment

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Observing the Environment

1. Go out and capture images of the sunset.

2. Take photos at different times and angles to ensure you capture all the effects of light and shade.

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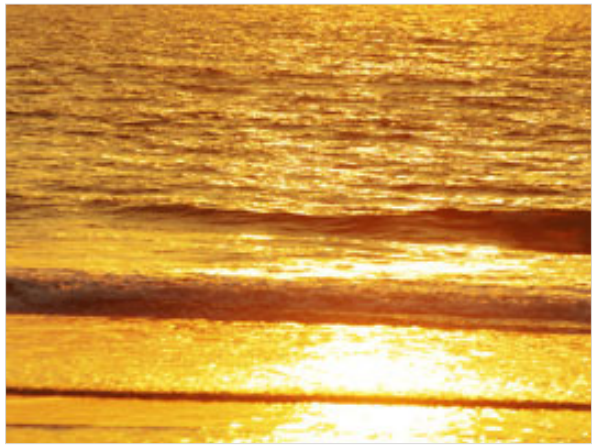
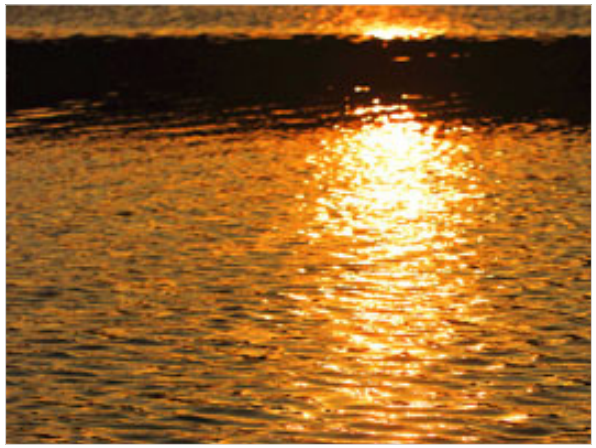
If it is possible, get into the environment that you are trying to create. Be a part of it. Look at images, books and videos related to it. This will work as a reference board before the work really begins. If you observe closely, you will see that the real colours of the sky appear during the sunset in shades of orange, pearly pinks, vibrant purples, hues of yellow and shades of white and brown.



3. Capture shots of the waves in the evening sun.



4. See how the reflection of the sun gets distorted on the textured surface of the sea.

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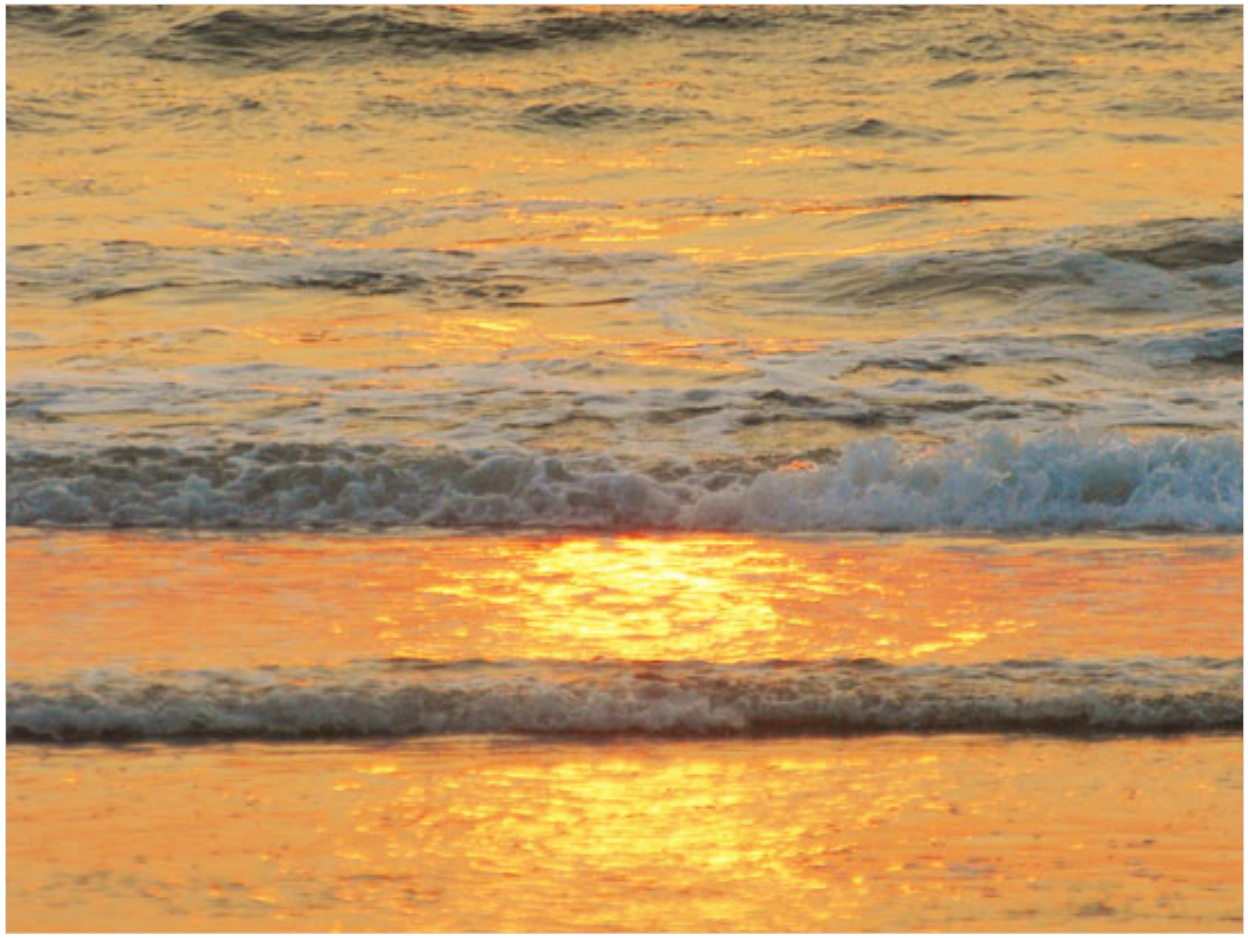

5. A high tide and low tide brings alterations within the patterns of the wave that change with time.

The sheets of textures created by rippling waves are hard to miss. The shades and evening light help to define the pattern of the waves. This will also help you set a pattern for the artwork. The sunset can be recreated using any material - paper, thread, wood, glass or metal etc. you just need to understand how the material can be manipulated into forming the artwork. This module deals with paper as the chosen material.

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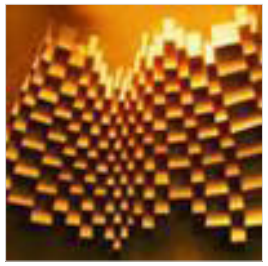
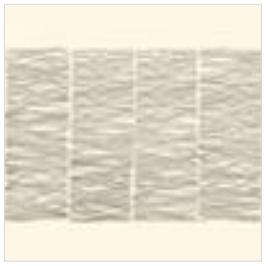
Designing and Making



Exploring the Material



Visualising

Working with Material

The Workspace

Assembling the Artwork

Finishing the Artwork

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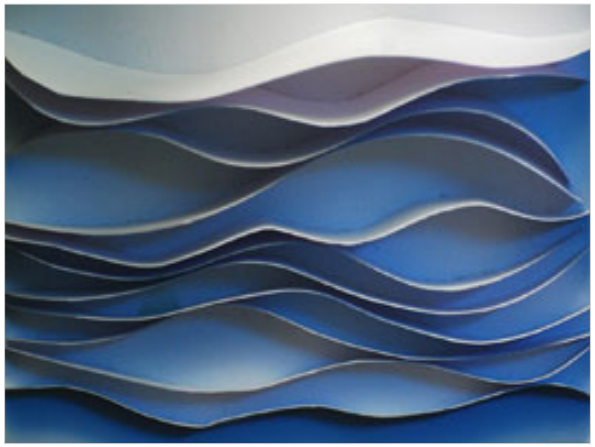
Exploring the Material

6. The same artwork created in white paper strips can be seen in these pictures.



7. See how they imbibe the colour of the light source that they are observed under. One appears to be yellowish orange and one emerges like an ethereal blue.

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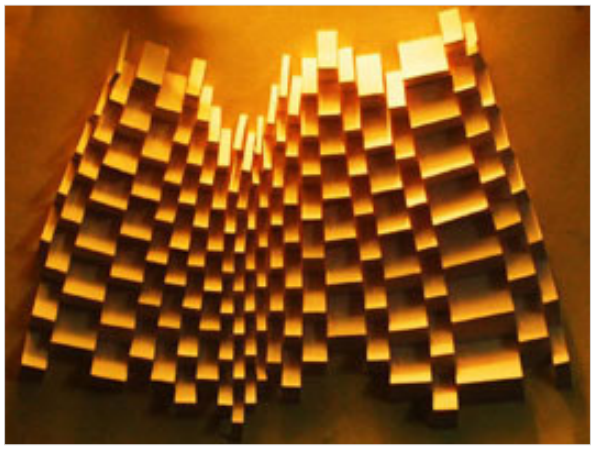
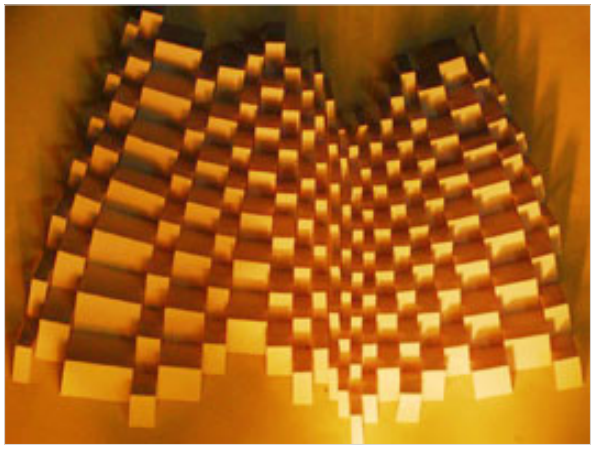
Cut different sizes, fold them in different ways, try placing them at different distances, look at them under altered lighting conditions, and try everything possible with the medium. Some attempts will fail and some will produce unthought-of of results.



8. Artworks can appear to be different depending on the where you place the light. In this case it has been placed above the artwork.



9. The light source is placed below the artwork here. (You can also try manipulating a good sketch on Photoshop with all the layer properties in order to understand this)

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10. Twisted paper strips have been coerced into creating wavy lines under the effect of a white light for this artwork.

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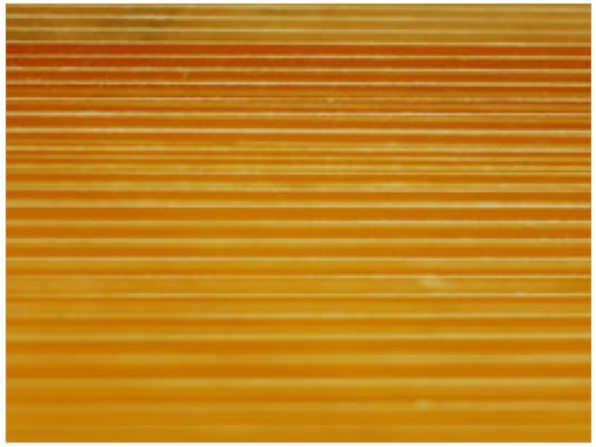
Different arrangements, compact or scattered, try sticking them in different ways. Twist the paper, roll it or bend it. Play with the position of the light source. Become one with the medium before selecting the final approach.



11. Perfect horizontal white threads tied closely on a wooden frame create a smooth gradient.

12. Zigzag strips create a distorted looking sun in this image that is turning into waves.

Simplicity in arrangement or a complicated layout - each one defines different stories about the same sunset. Your story is written in paper, is it complex, easy to identify with or a fantasy?

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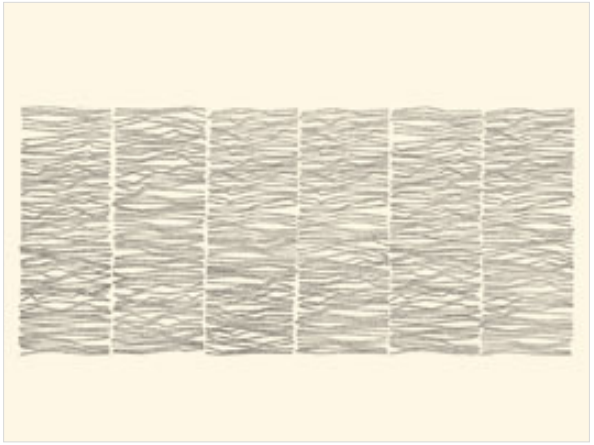
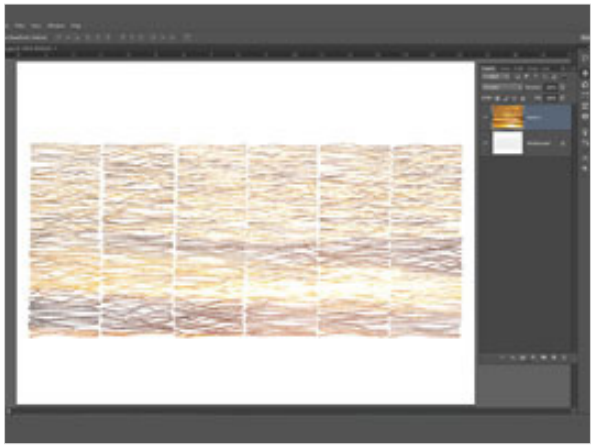
Visualising



13. Begin with sketches in pencil



14. You can try manipulating the same sketches in photo editing software's, by adding colours and tones to it.

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15. You may finally land up with an image that works as a reference point for your artwork.

On selecting the material, in this case paper - try capturing the look and feel of the sunset over the waves through sketches. Sketches can begin with being abstract, but should slowly span out to be an accurate visualization of the artwork. Use different colours while sketching or try editing the sketch in a software like Photoshop where you can compare various colours and shades on different layers.

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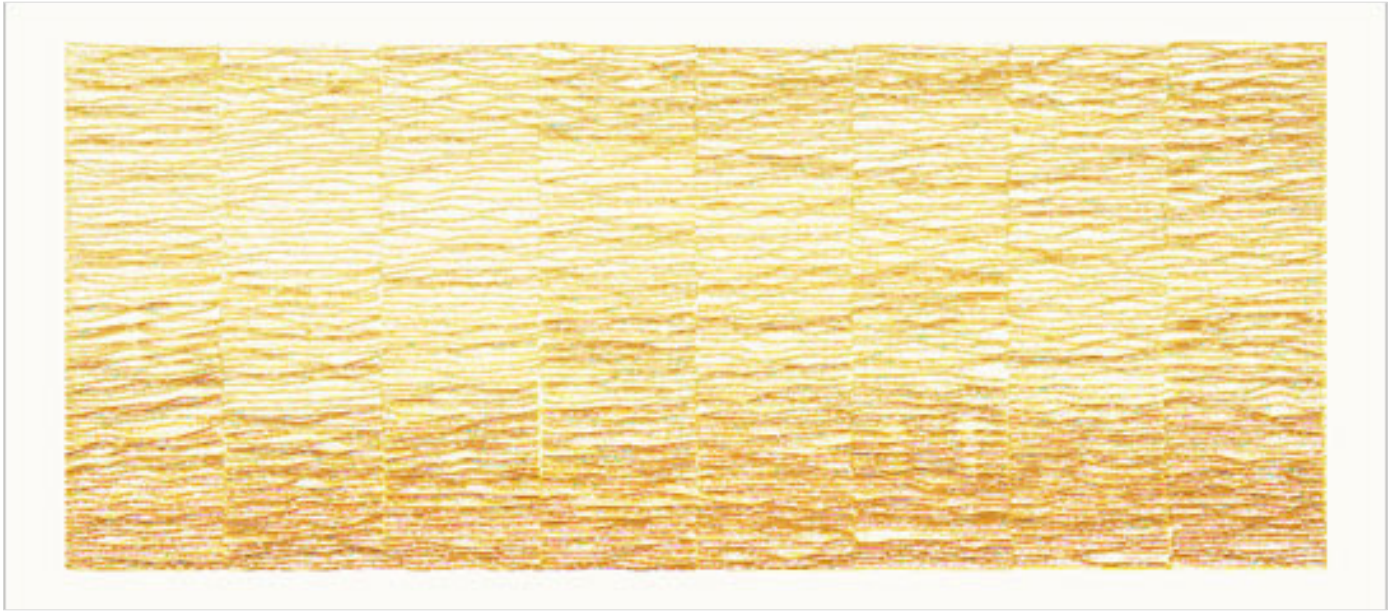

16. Final edited sketch to be used as a reference to create art work.

An almost final sketch or image can work as the reference point for the artwork to begin. The sketch requires strips of paper to be pasted close to each other in order to allow for the reflections to fall upon one another - creating a wider palette of colours and hues. This technique ensures that the illusion of a sunset is created aptly.

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Source:
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Working with Material

17. Neatly arrange all the strips of paper according to their colour.

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For creating an illusion minimally, selecting the right shades of paper is essential, as it sets the mood of the art-work. Ensure the shades of the various papers should have a little difference in tones and hues from each other, hence creating a seamless gradient.

18. To maintain the wavy and uneven look make little folds on each of the paper strips.

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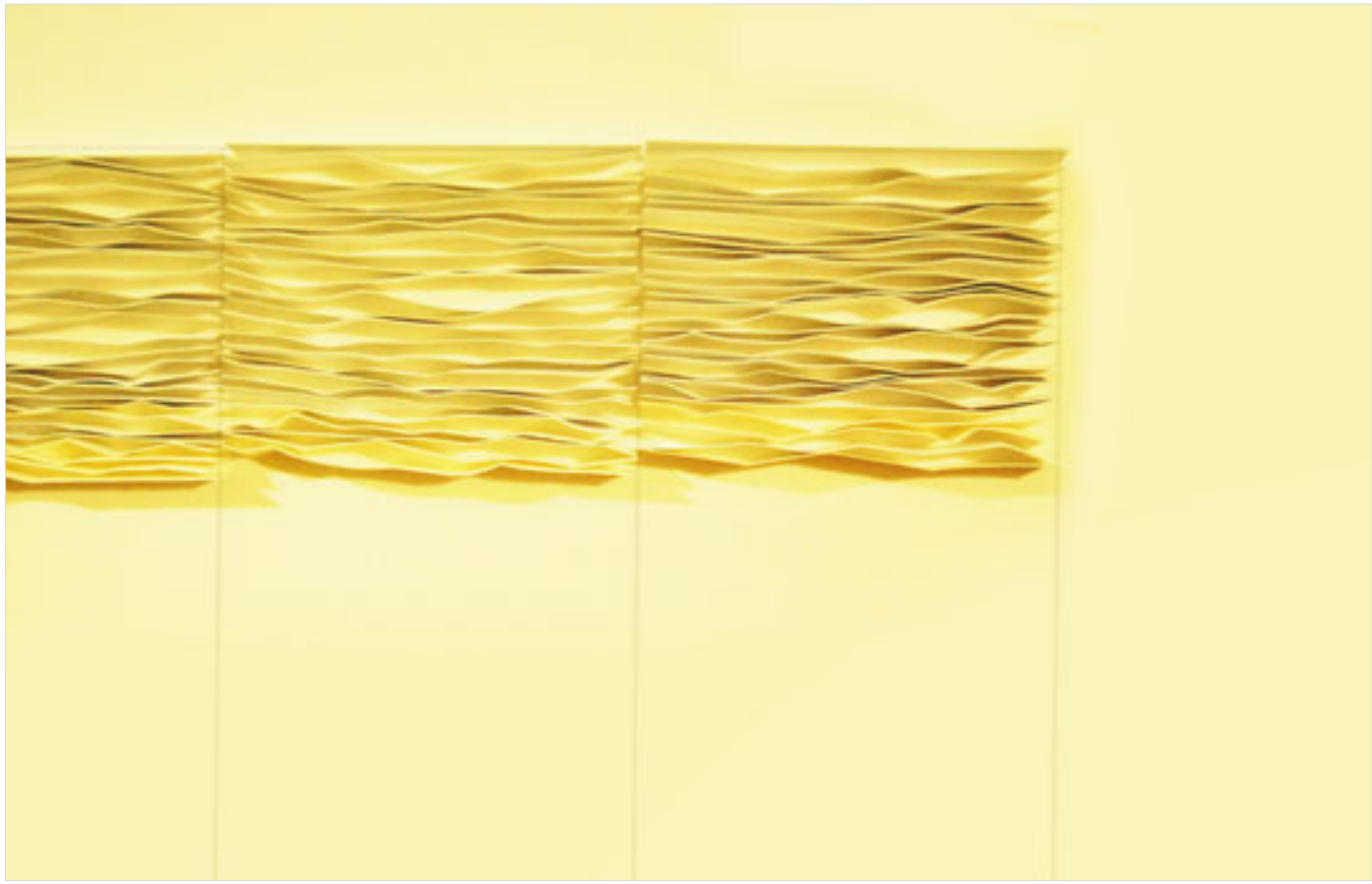

19. Before you start pasting the strips, draw a fine light guideline on the mount board in order to maintain neatness of the artwork within the preset area.

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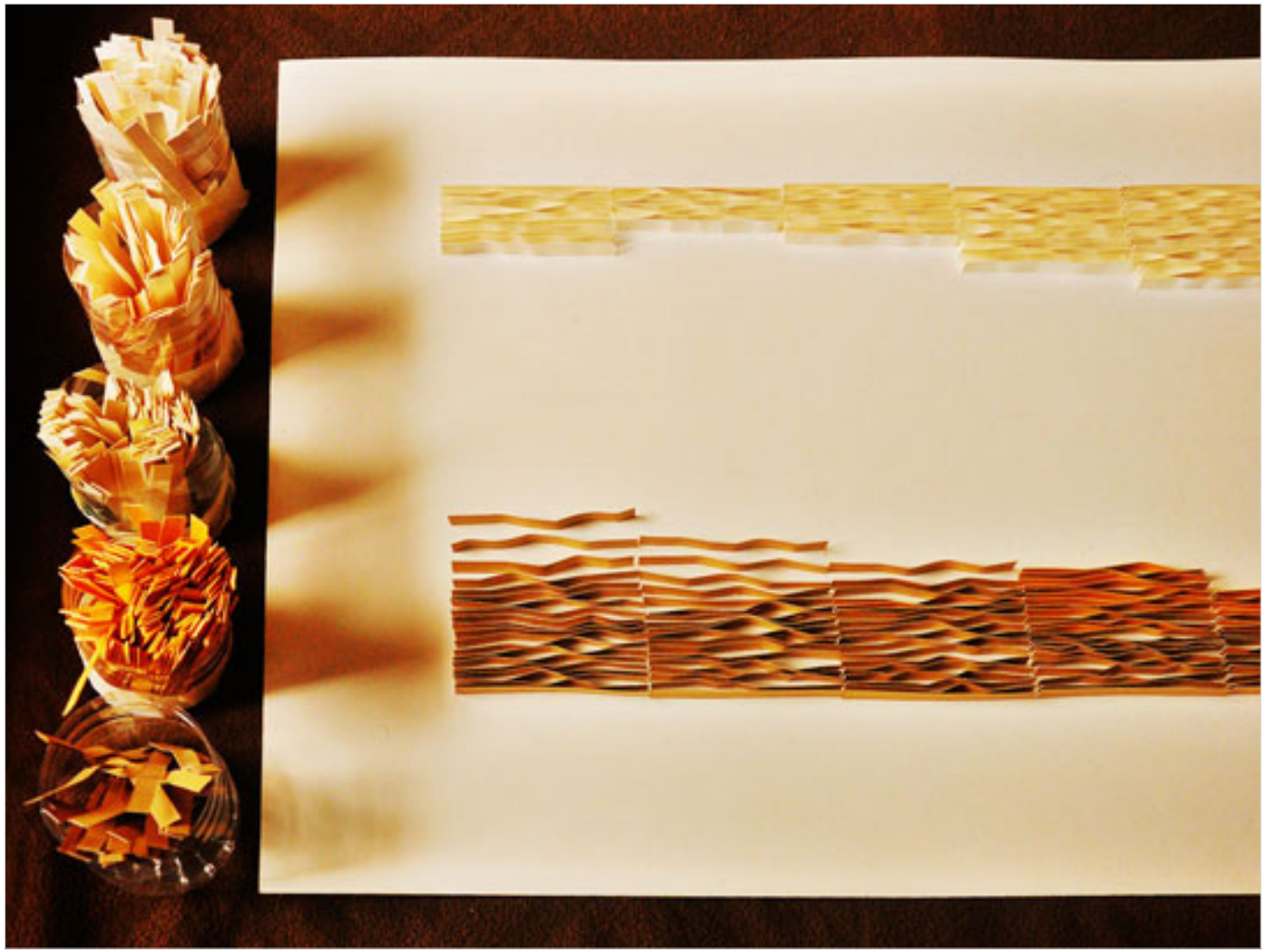
The Workspace



20. The space should be neat, clean and well organised.

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21. The space should be neat, clean and well organised.

Since we are dealing with white and lighter shades of paper, maintain a clean space for working in order to avoid the artwork getting messy. All the strips of paper and tools should be arranged neatly, at hand.

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Assembling the Artwork

22. Paste the darkest and lightest colour first in order to ensure that an even gradient is created.

In order to create a correct gradient begin by pasting the paper strips in darker and lighter shades first. This will help you understand the range of the medium tones and it's proportions required to complete the artwork.

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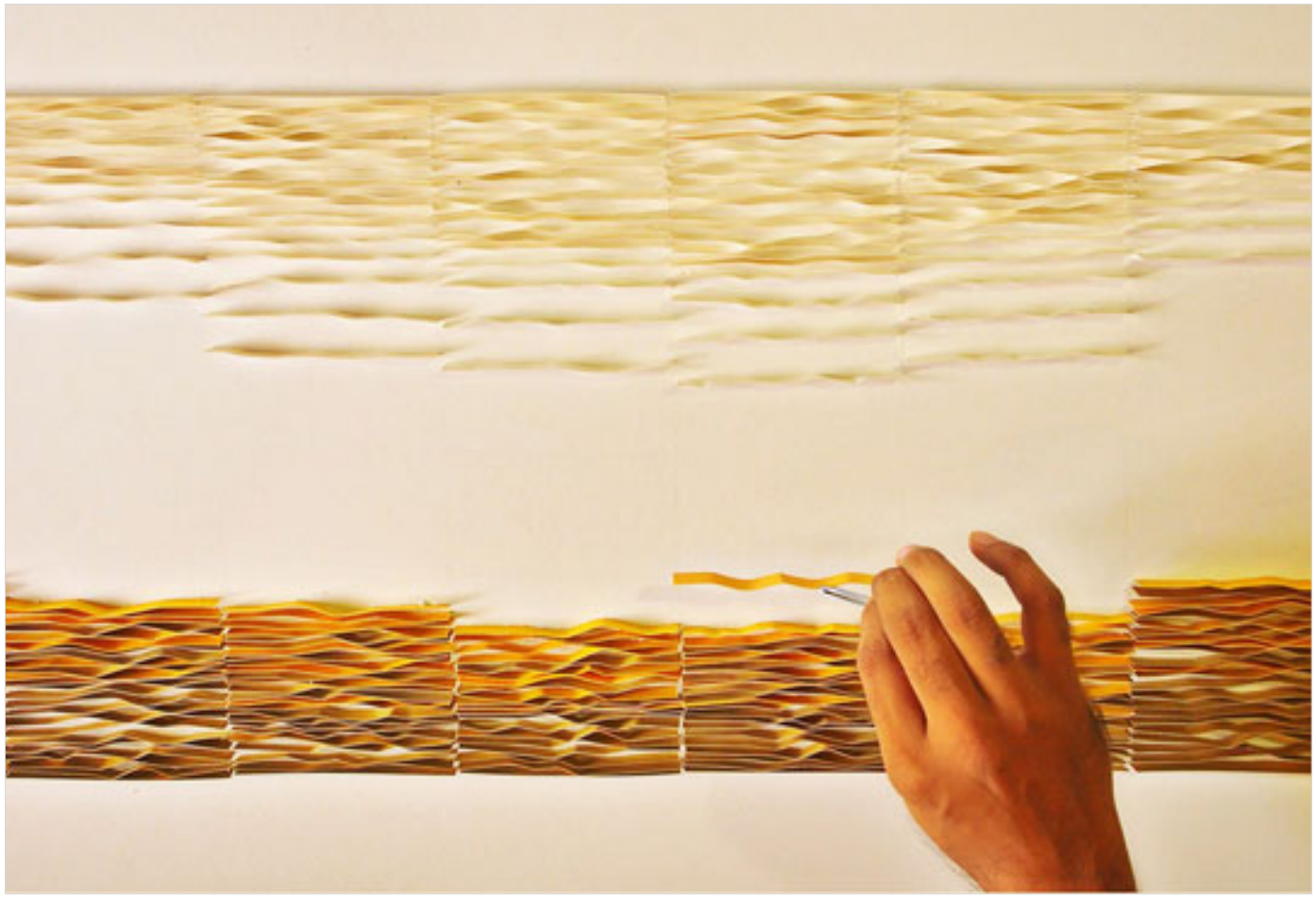
Finishing the Artwork



23. Be careful while pasting the strip and make certain that it remains vertically straight when stuck on the base.

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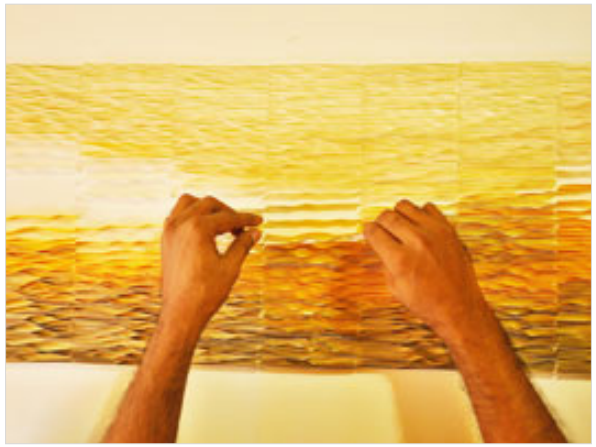
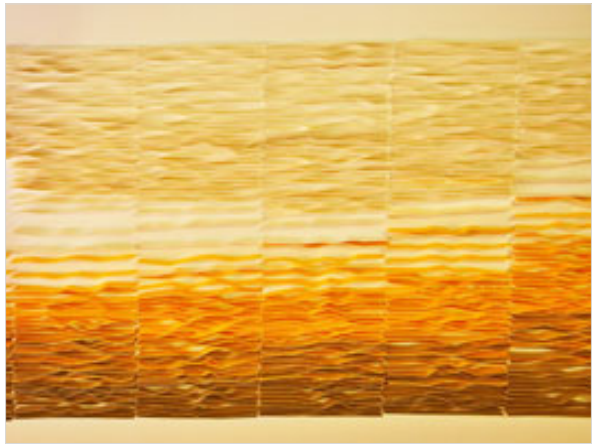


24. While adding the medium tones select the colours carefully.



25. Keep observing the art work at regular intervals from a distance to ensure that it has the desired effect and finish.

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26. Gently nudge the paper to stand straight within the artwork - use a pair of tweezers that can be eased into the narrow gaps between the strips without spoiling the work done.

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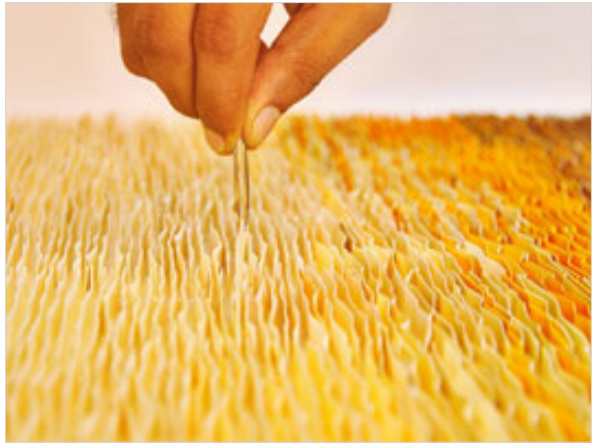
27. Remove mistakes and make changes with a pair of tweezers. If you try doing them by hand you might damage or disturb other parts of the artwork.



28. Ensure that the gaps between the artworks are just correct.

Design Course

Paper Relief

Making of Paper Sculpture

by
Prof. Sumant Rao and Sunil Mahajan
IDC, IIT Bombay

Source:
https://www.dsource.in/course/paper-relief/designing-and-making/final-artwork

1. Introduction
2. Observing the Environment
3. Designing and Making
   3a. Exploring the Material
   3b. Visualising
   3c. Working with Material
   3d. The Workspace
   3e. Assembling the Artwork
   3f. Finishing the Artwork
   3g. The Final Artwork
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The Final Artwork

29. The completed artwork.

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30. The framed artwork.

Once the art work is ready leave it to dry. Later on you can mount it by leaving some gap between the art work and the mount board - using a box-frame can prevent it from accumulating dust.

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The framed artwork.

Completed artworks, each one creating a slightly different effect owing to the gradients and arrangements.

The sunset is just one concept and this is just one way of visualising it. Once you are familiar with the medium, you can explore and apply the experience to any concept close to your heart. Do check out the links given. They will inspire you to come up with more ideas. Enjoy!

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Source:
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1. Introduction
2. Observing the Environment
3. Designing and Making
4. Links
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Links

References:

- https://www.pinterest.com/scottart/art-lessons-collage-paper-relief/
- http://illusion.scene360.com/category/paper-art/
- http://illusion.scene360.com/art/25515/crazy-for-paper-strips/

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Source:
https://www.dsource.in/course/paper-relief/contact-details

1. Introduction
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Contact Details

This documentation was done by Sunil Mahajan, IDC, IIT Bombay.

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